

Thesises

1. The introduction of the dissertation is on the relationship between Michel Foucault and the humanism of the age of reason, especially his thoughts on the death of Man.
2. In the historical chapter I was preoccupied with two concepts related to German Romanticism: Uncanny and Grace. In the texts of Heinrich von Kleist, especially in his essay *On the Marionette Theatre*, we can find a new interpretation of the concept of Grace, and its originality has become vivid when compared with the feeling of Uncanny which was worked out by Freud through reading the short story, *The Sandman* of E.T.A. Hoffmann. In the next chapters I was using these two concepts and their images while interpreting avant-garde theatre and metaphysical painting.
3. A close reading of *The Sandman* can show us lightly, that relationship of the two concepts is not an opposition in every case, sometimes they can be seen as very similar feelings. By this reason I have not opposed authors or art works, only concepts. We can not say for example that Olimpia of Hoffmann and mannequins of De Chirico are Uncanny, while in opposition of them the marionette of Kleist and the sculptures of tennis players in Carrà's paintings are graceful. Every art works I was interpreting might be uncanny as well as graceful. However the history of their reception seems simplifying: the reception of the stories of Hoffmann, the Futurist theatre, the figures in metaphysical paintings or the Dada automatons forms a history of Uncanny, for a sensibility of humanism they play the role of critics of a non-human being.
4. I was interested in the breaking points of this history, and the appearance of Grace again and again throughout it: a hypothetic history of Grace can serve as a counter-tradition of Uncanny.
5. In the chapters on the 20th century I have done a reinterpretation of tendencies under the influence of Nietzsche in such a way as Foucault has reinterpreted Nietzsche.